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ABSTRACT

This guide, which is intended for literacy instructors working with students learning English as a Second Language (ESL), contains materials for and about an integrated performing arts and literacy program that was developed for use with Asian Americans. Presented first is a brief history of the workshop's development for use in the Chinatown area of Boston (Massachusetts). The first half of the guide consists of transparency masters, a lesson plan, and worksheets for a preacting workshop designed to help students answer four preacting questions (who they are, where they are, what they are doing, and what they want). The second half of the guide consists of materials for the actual acting workshop, which is designed to increase ESL students' self-confidence through a variety of theater techniques, including relaxation and breathing, movement and body language, vocal projection, language rhythm, memorization, and improvisation skills. (MN)

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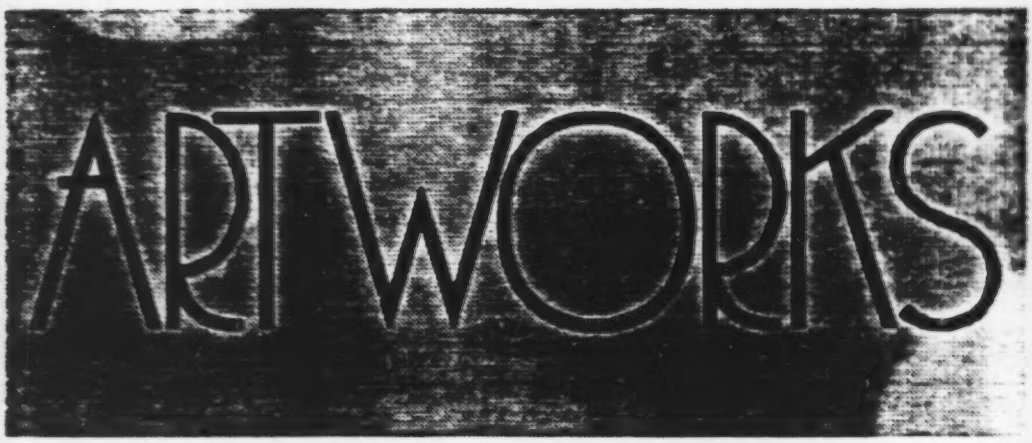

An Integrated Performing Arts/Literacy Teacher/Learner Guide

by Kelly Keough

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How Well Can You...?

How well can you draw?
Well, I can trace.

How well can you paint?
Well, I can color in the space.

How well can you design?
Well, I can cut and paste.

How well can you sing?
Well, I can speak.

How well can you dance?
Well, I can walk to a beat.

How well can you act?
Well, what do you think I'm
doing right now?

Art is easy. It's anything you want it to be. It's never wrong. Just do it. Art works.

INTRODUCTION

ARTWORKS is responding to the need to integrate art and literacy, teaching and learning.

Culture, when used in the classroom in the form of art, liberally educates. Because language learning is rooted in one's culture, it is enhanced with art. The need for classroom culture can be met through using art as a learning tool which opens channels for personal expression and therefore initiates motivation for language acquisition.

ARTWORKS creates culture in the classroom for adult learners by presenting literacy through the performing arts. This teaching/learning art literacy curriculum will aide in demonstrating every day life as art and how cross cultural expression can shape people and help them to acquire English as a second language.

Sensitive to diversity and multiculturalism, **ARTWORKS** is geared toward the acquisition of personal skills and communication skills that ESL students need in order to develop as confident users of English.

This curriculum has been a work in progress at the Asian American Civic Association, Chinatown - Boston, while teaching ESL and PREVOC. Asian cultural behavior is reserved as compared to American cultural behavior in educational settings, so there is a need to coach the Asian ESL student how "to come out" of themselves in order to present their English in a way that meets and/or surpasses American cultural expectations while maintaining respect for Asian culture. Through **ARTWORKS**, the learner acquires vital tools that they can use to ensure self confidence when in competition with native English speakers. These tools are especially helpful when trying to gain acceptance into skills training programs or finding a job.

For over two years, I had been sneaking art into my ESL classroom because I knew that it wouldn't be taken as seriously as I wanted it to be. Not only did I have to justify it to staff, I needed to show the Asian students how it could work in their lives. It worked in my life and I am now grateful for the opportunity to have my ideas recognized.

My enthusiasm for integrated arts stems from nine years of exposure and endurance to and in the performing arts of dancing, singing and acting. I need the arts to develop as a person, learn about myself and release the fear of my own self expression. I also need the energy of just having fun in my life! So I brought acting into my work of teaching ESL.

It seems that there is a new call for arts integration in adult education because we are looking for ways to enliven and enhance, color and spice our curriculum in order to engage our students' interest in hopes of better teaching and learning.

So why did I create an integrated performing arts/literacy teacher/learner guide?

No, not to frost the cake, but to put the fruit in the pie. The fruits of learning originated from the primeval art forms of dance and theatre, thus I believe the call for arts and education integration is a safe way to say, "Let's get back to basics."

Movement - Sound - Rhythm, which when choreographed in a structure, creates a picture and communicates a message. The teacher directs and choreographs this structure in which the instrument, the student, actor, dancer or speaker, ultimately becomes a learner.

My classroom culture, be it an inspired artistic vision of culture, is as simple as the art on the walls and the ways we communicate with each other. The very thrust of my teaching is to foster an attachment to learning through classroom culture; be it liberated personal expression.

My small classroom is in a basement in Chinatown. Not much sun comes through the barred windows. We can only see the top parts of bodies passing by or hear the noisy traffic and smell its exhaust. The atmosphere of our room would be very depressing without our own personally created classroom culture. The Performing Arts helped us to survive and thrive and just have fun.

PRE-ACTING WORKSHOP

Who are you?

Where are you?

What are you doing?

What do you want?

PRE-ACTING WORKSHOP

YOU LEARN FROM EXPERIENCE THAT YOU DON'T LEARN FROM EXPERIENCE, THEREFORE LEARNING COMES FROM A CONSCIOUS AWARENESS TO CHANGE ONE'S BEHAVIOR.

An easy way to change one's behavior is to become an actor. An actor asks four simple questions of him or herself to set the stage for the character he or she is about to become. These questions are:

WHO AM I? WHERE AM I? WHAT AM I DOING? WHAT DO I WANT?

The most important thing is to answer honestly through the eyes of the character. When this is done, the actor/actress is successful. If an actor can answer these question honestly by really listening and really answering he/she will give a believable performance.

If this works on stage or in the movies, then it can work in real life. Knowing who you are, where you are, what you are doing and what you want can make you a confident person by building a strong sense of character.

When this acting technique is taken into the ESL/Adult Learner classroom, a believability and awareness of character translates into a successful performance for the student because self confidence is acquired through concrete examples of ones own life.

PRE-ACTING WORKSHOP INSTRUCTIONS

There are three sets of exercises with accompanying worksheets based on the four Pre-Acting Workshop questions.

1. WHO ARE YOU?

Pair students together and have each set interview each other one at a time. Allow students to make an oral presentation of the person they interviewed. Use prompting questions to get students started. For example, **What's your name** can be broken down into the following questions: What's special about your name? Does it have a meaning in your own native language? Do you have a nick name? Do you Like your name? Have you changed your name? Do you have an American name?

What do you love? What do you fear? Have students answer these two questions with the gerund form of the verb. For example, Shirley loves dancing, singing, acting ... Shirley fears flying, falling, walking alone at night...etc..

What's your biggest accomplishment? Have students answer this question without any grammar guidelines and chose whether you will correct the grammar or not by turning into another lesson. I have found the most resistance to this question because of immigrant self esteem issues. If a student says she doesn't have a big accomplishment, I usually suggest their immigration experience, having children or that they've been accepted into the PREVOC Program.

SUGGESTIONS:
The following worksheets are designed to be used during the interview as an inspirational guideline. Two sets of worksheets were made to offer a choice of writing space. Either or both can be used and then displayed on a bulletin board, colored and cut and/or made into a collage. Before the presentations are given in class, sections of the interview may be cut and put into a pile so that the students can blindly pick one of the slips of paper, read the description without telling the name and have the other students guess who the student is. When the interview is passed back to the student, the visual acts as a mirror for him/her and works as a reality check for the student and the teacher in which they may discover personal and educational goals to work on.

2. WHERE ARE YOU AND WHAT ARE YOU DOING?

Have students do this exercise on their own after introducing the simple past, present and future tenses. These two questions are combined on one worksheet in the form of a vertical time line. Answers can be written in sentences or paragraph form depending on the level of each student.

SUGGESTION:
Do the first question, " Where are you and what are you doing?" together as a class because you all will have the same answer being together at that present time. For example, ask the class "Where are we?" and elicit all the possible descriptive answers about the place where you are at. Continue with the next part of the question, "What are we doing?" in the same way and together write the answer. After everyone has finished their first draft, have students make their own oral presentation of their personal time line and encourage a Q & A session after each presentation in order to familiarize the students with each other and help them to foster an attachment to speaking about themselves.

3. WHAT DO YOU WANT?

The goal of this exercise is to teach students how to write an affirmation. Start by using the last worksheet for this Pre-Acting Workshop section and have students write down ten things that they want, but they do not have now. Explain the definition of an affirmation as being "a statement that is already true" and that by writing about the things you want in life in the form of affirmations, it can help to make that wish (want) come true. Affirmations literally bring ideas from the future into the present tense. Ask students to pick their most important want on the list and put in into an affirmation by filling in the blank in the following sentence. For example, a student wants to speak English fluently.

I now _____.

I now speak English fluently.

SUGGESTIONS:

Use this exercise to strengthen the present tense. It is a confidence builder and is an exercise that can be given for homework or journal writing. When ever you hear a negative statement form a student about his or herself, have them turn it into an affirmation. This exercise works best when integrated on a daily/weekly basis.

SEE THE NEXT PAGES FOR WORKSHEETS.

WHAT'S YOUR NAME AND WHAT IS SPECIAL ABOUT IT?

WHAT DO YOU LOVE?

WHAT DO YOU FEAR?

WHAT IS YOUR BIGGEST ACCOMPLISHMENT?

WHAT'S YOUR NAME?

WHAT DO YOU LOVE?

WHAT DO YOU FEAR?

WHERE WERE YOU AND WHAT WERE YOU DOING...

WHERE ARE YOU AND WHAT ARE YOU DOING...

WHERE WILL YOU BE AND WHAT WILL YOU BE DOING...

5 YEARS AGO?

NOW?

5 YEARS FROM NOW?

WHAT DO YOU WANT ?

MAKE A WANT LIST OF 10 THINGS THAT YOU FEEL THAT YOU DO NOT HAVE NOW.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

AFFIRMATION

Acting Workshop

Goal: To increase the self confidence of ESL students through theatre techniques which include relaxation and breathing, movement and body language, vocal projection, language rhythm, memorization and improv skills.

Many teachers and students who participate in the **Acting Workshop** say that it is fun and energizing with lots of good ideas, yet I created this piece to literally get my students "on their feet and speaking." Some of my most powerful teaching/learning moments have been born through this work because of the immediate progress in student's confidence to use English. A collection of student feedback is at the end of this section.

Acting Workshop is a living entity and is presented on 1/2" VHS video. View the video for live demonstration and use the guide for background information on the acting techniques used. Following the outline are brief descriptions and teaching tips for each exercise. The length of the video is edited to one hour and seven minutes, yet each segment of the workshop is presented long enough to give you a clear idea of how to execute it in your class. Use it as a whole or in parts as you like.

ACTING WORKSHOP

I. Name Game

II. Breathing and Relaxation
- A. Four - Count
- B. Mother Breath
- C. Shake It

III. Warm Up: Music and Movement

IV. Body Language
- A. The Pushover
- B. The Actor's Parallel

V. Language Rhythm
- A. Vowel Placement
- B. Iambic Pentameter

VI. Face Warm Up
- A. Exercises
- B. Tongue Twisters

VII. Group Games
- A. ABC
- B. Scratch It
- C. Details
- D. Pencil
- E. Improv

VIII. Dance Line

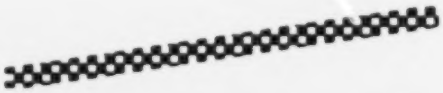
IX. Meditation
- A. Visualization
- B. Affirmation

ACTING WORKSHOP

I. NAME GAME

Goal: To learn new names, make introductions and build group interaction and team work.

DESCRIPTION



The **Name Game** quickly helps everyone to learn each other's names in a new setting. Remember the first question of the Pre-Acting Workshop is, "What's your name?".

The first step to increasing self confidence is to acknowledge the self and then others as equals. By saying your name and learning new ones in a group, you are more likely to participate actively because familiarity creates a safe environment. As most of the workshop, **Name Game** is done in a circle and by the end of the game, everyone knows all the names in the circle.

The **circle** formation is used because it is a symbol of continuous movement and energy, and therefore ensures a constant action and reaction that can be felt by all those in the circle.

Using a 4/4 rhythm and a clapping motion with the first two fingers, repeat your name and the person's name who you choose in the circle by saying," Me Kelly, you Quan." Quan will now repeat her name and choose another person.
(See video).

Teaching Tips

1. Use Name Game to introduce a new class who is meeting for the first time.
2. Use Name Game to learn new American names by having everyone pick a new name. Many times, new immigrants who enter the work force like to choose an American name to feel more comfortable or they are tested on American names upon entrance into skills training programs.

II. BREATHING AND RELAXATION

Goal: To reduce performance stress (speaking), energize the body and clear the mind by doing diaphragmatic breathing and yoga exercises.

DESCRIPTION

Breathing and relaxation are preparation tools for acting. I use diaphragmatic breathing in the forms of three yoga breaths.

The primary goal of the Acting Workshop is to "get on your feet and speak" so we need air in order to make sound. Diaphragmatic breathing (deep breathing) helps a student learn how to control the pitch and projection of their voice as well as become centered, clear minded and prepared to orally execute English with confidence. Once the breath is controlled and the mind/body relaxed, the surges of adrenalin are kept to a minimum when compared to shallow breathing. All breaths may be done sitting for deeper relaxation.

A. Four - Count

Inhale through the nostrils and a closed mouth for four slow counts. Hold a count of four. Exhale for four counts with an open mouth, but closed teeth to make an 'S' sound, like the hiss of a snake. Hold the exhale for four counts as the belly button presses against the spine and exhausts all the air from the lungs. Repeat three times. The counts may increase to 8, 16 and 32 for deeper relaxation.

B. Mother Breath

Inhale through the nostrils and a closed mouth for seven counts while raising the arms above the head. Hold the breath seven counts while clasping the hands behind the head and pressing the upper body forward. Exhale to exhaust the lungs by pressing the belly button to the spine. Repeat 3 times.

C. Shake It

Inhale through the nostrils and a closed mouth for seven counts. Hold the inhalation and shake hands vigorously as if you had mud on them and you want to shake it off. This yoga exercise releases any energy that may block creativity. Use it to shake off negative feelings and to clear the mind.

Teaching Tips

1. There are many ways to relax the body/mind/spirit through breathing and vis--ualization. Though I don't use visualization to relax at this point, I do use

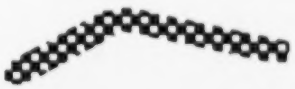
visualization at the end of the workshop. The main focus here is to breath.

2. Any of these tools can be used before, during or after class to help students prepare for a test, re-energize during a break or wind down after a mentally taxing lesson.

III. WARM UP: MUSIC AND MOVEMENT

Goal: To warm up the body from head to toe in preparation for movement and vocalizing.

DESCRIPTION



This activity gets the energy in the circle moving. I choose a popular dance track and motivate everyone to get their blood pumping by exercising the major muscle groups first and then proceed to stretch the neck and work down to the feet.

Warming up the body through this technique energizes participants and shakes off nervous energy while grounding them in preparation for performance. Also, the warm up engages students by entertaining them with music and allows them to master simple body movement and this increases their self esteem.

Ultimately, a fed soul of music and movement creates an open and safe environment to proceed with more difficult theatre techniques.

Teaching Tips

1. For music, choose a cassette single on the pop charts or ask the class to bring in their favorite songs to dance to. Use music with a moderate to fast tempo in order to raise the heart beat and increase oxygen intake to get the affect of RELEASE.
2. Use warm up to engage students before tackling as difficult lesson. It will increase their ability to focus.
3. Use warm up before conversation or during a break for energy. Different students can lead the warm up or take turns during the warm up after everyone is familiar and comfortable with the exercises.

IV. BODY LANGUAGE

Goal: To increase self confidence of oral communication through correct body alignment.

DESCRIPTION

Body language is a universal language that everyone uses to communicate with. Yet through the awareness of correct body alignment, oral communication improves and the speaker becomes more confident.

In this section of instruction, the ***parallel position*** is introduced as a centered, grounded and empowering stance which is used in the martial arts, sports and dance. Here, we use it for acting as the **Actor's Parallel.**

A. The Pushover

This is a test to see how strong or weak everyone's stance is by checking their body posture. Have students stand in their normal way. Then gently try to push each person off their balance.

B. The Actor's Parallel

The Actor's Parallel is a stage technique used by actors to create a confident stance so that they can deliver their lines successfully. Demonstrate this simple parallel position by putting your feet together, then turn out toes while keeping heels together. Then pick up heels and place them in a direct line with the toes. Keep the body facing front.

Now repeat the Pushover and notice the difference in the participant's body language. Most everyone will feel stronger and more confident.

Teaching Tips

1. Use this technique as a tool for oral presentations.
2. Actor's Parallel can be done seated. Remind students to sit in this position when doing seated oral work.
3. Actor's Parallel is best used in situations like interviewing, public speaking and acting.

V. LANGUAGE RHYTHM

Goal: To integrate movement and sound as a catalyst for improved oral communication and fluency.

DESCRIPTION

Learning a second language is like memorizing lines to a new script. Directors help actors to learn their lines by giving them the body language or movement to be executed during the deliverance of their lines. Saying words with an action increases the learning speed through this *kinesthetic* learning technique by activating muscle memory.

A. Vowel Placement

This exercise connects the vowel sound and its meaning to a particular area in the body through vocalization and movement. Certain vowel sounds represent emotions and correspond to different parts of the body. **Shakespeare** used this knowledge to invoke particular emotional responses from his audience. Feelings of pleasure, pain, love, anger, sadness and intuition are the emotions represented by the vowel sounds of oo, oh, ah, ay, ee, and i. These corresponding vowels and emotions are found and felt in the knees, stomach, heart, throat, nasal area and top of the head respectively.

Teaching Tips

1. This exercise is charged with energy because it connects people to their emotions. Use it for an overall warm up before oral presentations and then fall into Actor's Parallel.
2. Use the vowel placement exercise to learn new vocabulary with the same vowel sounds.

B. Iambic Pentameter

The iambic pentameter is the sound of the English language driven by the beat of the heart. Shakespeare used the pentameter, "But soft, what light through yonder window breaks," in Romeo and Juliet. The use of rhythm and language can be inspiring to the individual.

Repeat five times the sentence (I am.) while beating your heart with your hand on each syllable. This exercise invokes self-esteem and a higher awareness of ones self.

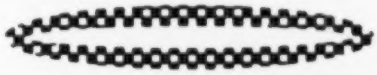
Teaching Tips

1. Use this I am sentence as an affirmation. It is the most empowering sentence in the English language.
2. Use this exercise as a tool to build self confidence before an oral presentation or interview.
3. Use it any time you need personal strength.

VI. FACE WARM UP

Goal: To prepare the muscles in the face and neck that are used for speaking and to execute clear pronunciation.

DESCRIPTION



Any performer in the arts warms up their instruments before a performance, especially one who is going to use the voice. Freeing the voice and producing clearer pronunciation is easier once the speaking apparatus is relaxed.

A. Exercises

Stretch the mouth, lips, jaw and tongue. Massage the muscles in the face and stretch the neck to release tension.

B. Tongue Twisters

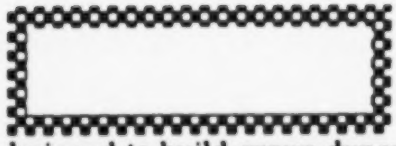
A BOX OF BISCUITS AND A BISCUIT MIXER.
This is a tongue twister that can be used after warming up and stretching the muscles used for speaking. By stressing enunciation through exaggeration as a way to exercise the tongue and face muscles, clearer pronunciation is executed.

Teaching Tips

1. Use to warm up students speaking mechanisms before oral presentations.
2. Choose other tongue twisters from ones you know or from books on tongue twisters.
   Students often have tongue twisters from their own culture. This can initiate a cross cultural conversation.

VII. GROUP GAMES

DESCRIPTION



Group Games is a section designed to build group dynamics through team work and cross communication in a safe noncompetitive environment. Each exercise builds up from group performance to individual improv performance, yet the games can be done separately.

A. ABC

Goal: To build team work and support within a group and to coordinate movement and language.

The ABC game is initiated by the instructor after gathering everyone in a circle. No prior instruction is given to the group. The leader, who at first is the instructor, immediately starts the rhythmic movement of hands and feet and waits to see who catches on or joins in without being instructed to. This tests the unity of the group. Team work is essential in acting or improv, unless it's a one person show. And if it was a one woman show, the actress still needs the support of her audience, at the very least, for an applause. No one is alone when acting.

Teaching Tips

1. Use ABC to learn the alphabet, prepositions, names or material you want to memorize by putting it in a sequential order.

B. Scratch It

Goal: To learn and vocalize new phrases in English.

Scratch It imitates the sound of scratching a record like in **rap music.** **Scratch It** is a game that was designed to interest inner city school age children in learning **Shakespeare** and here it has been adapted for adult learners. Its execution plays with the sound of words and phrases and invites the participant to have fun in creating new sounds and rhythms using the English language.

Teaching Tips

1. Use to teach dialogue, idioms or popular phrases from American culture. This can stimulate cross cultural conversation.

2. Use as an exercise to practice pronunciation.

C. Details

Goal: To increase the capacity for short term memory and attention to detail.

Actors must pay attention to detail because it is a tool that aids in the delivery of a believable performance by creating the clearest picture possible. Details is a game that tests and strengthens short term memory and attention to detail which are learning skills often used by ESL learners.

In this exercise, short term memory and attention to detail are used by attempting to memorize as many given objects and their specific details in a given amount of time.

Choose 15 objects and arrange them on a table. Uncover the objects and gather the students around to silently observe for 30 seconds. Cover the objects and have students individually write down as many objects and their specific detail as possible.

Teaching Tips

1. Use Details to exercise short term memory to discover the different techniques of association students use to memorize. This can become an interesting class discussion when learners are probed as to how they memorize.
2. Use Details as a vocabulary building exercise by writing the new words on the board. Use flash cards with printed words in different colors in place of the objects.
3. Decrease time and increase the number of objects to strengthen memory skills.
4. Short term memory and attention to detail are used in many jobs and are good functional skills to build with students who are entering the workforce.

D. Pencil

Goal: To awaken the imagination and use it as a tool for creative teaching/learning.

Pencil is an improv game that uses a pencil as an magic object that can transform itself into a new object through silent improv action. Each time

it is guessed by the group, the pencil is then passed to the next participant in the circle.

The instructor can start off the game by first demonstrating the pencil as its newly transformed object, have students guess, and then pass it to the next person.

Teaching Tips

1. Suggest that the new object can be bigger or smaller than the real size of a pencil.
2. Build a vocabulary list from the student's creative imaginations.

E. Improv

Goal: To strengthen ability to creatively use body language as a cross cultural communication tool and increase oral fluency and group interaction.

Improv is an acting exercise that now combines all the tools previously built upon: self confidence, body language, movement and rhythm, oral communication and team work. The improv actor chooses from three sets of index card separated into categories of people (nouns), places (prepositional phrases), and actions (gerunds). Some coaching or translation may be done by the instructor in order to make the student feel confident in the actions used to act out the three categories simultaneously. The improv keeps going until the group successfully guesses all the categories.

Teaching Tips

1. Many times because of the combination of the cards chosen, the student will act out one category at a time. This is okay, but the goal is to improv the 3 categories simultaneously.
2. After each person has completed their improv, write the sentence on the board and fill in the necessary grammar.

   For example:
   The teacher (noun) was acting (gerund) on stage (prepositional phrase).
3. Here are some suggestions for Improv index cards or create your own.

person - noun
1. farmer
2. clown

3. 2 year old
4. policeman
5. doctor
6. ballet dancer

action - gerund
1. day dreaming
2. smoking
3. singing
4. painting
5. jogging
6. swimming

place - prepositional phrase
1. under a table
2. in a snow storm
3. at the beach
4. under an umbrella
5. on the T
6. at the movies

VIII. DANCELINE

Goal: To follow directions and integrate movement, language and rhythm for a heightened awareness of group interaction and communication.

DESCRIPTION

Movement is a universal language. Dance is movement inspired by feeling.

Dance is also the primary art form and the only language that can be expressed and understood universally because movement interprets emotion better than words can. Because everyone has a body and can move, they can communicate no matter what language they speak. We all communicate through the dance of life, daily.

In creative dance, an improvisational movement piece becomes a dialogue between two people or a group conversation if there are more. And so dance is representational of life in all its wholeness. It functions in our society as a bridge for cross cultural communication.

Everyone needs to move and loves to. And through dance, everyone's unique and individual expression can be seen and understood. The simple joy of movement allows a person whole health and could simply be the only reason to do it. To learn it. To teach it. Dance.

Danceline is a line dance that is taught by learning a vocabulary of movement both orally and physically.

Vocabulary:
1. STEP - to place one foot in a direction away from the center of the body.
2. CROSS - to place one foot over the other foot and form an X with the legs.
3. DIG - to press the ball of the foot into the floor.
4. HOP - to jump and land on the same foot.
5. TURN - to do a full movement around the central point of the body.
6. PIVOT - to do a half turn around the central point of the body.
7. STEP TOGETHER - to place feet together.
8. CLAP - to make sound by hitting palms together.

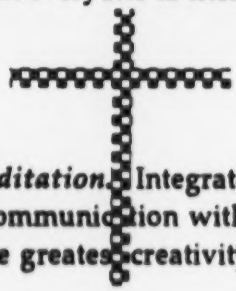
As the students learn the vocabulary, have them physically execute the movement as they orally say it.

Teaching Tips

1. Use Danceline to engage student's interest in learning different topics in the arts.
2. Use as an introduction to learning the skill of following directions.
3. Create and demonstrate a movement vocabulary list.

IX. MEDITATION

Goal: To bring back everyone to their center, to relax the breath and affirm the Self.



DESCRIPTION

Here now is the art of *meditation*. Integrated into the art of living and the art of acting, meditation, that communication with the self, is the deepest felt life experience unto which the greatest creativity is born.

These exercises are designed to bring Acting Workshop to a close in a positive way

so that everyone feels equally confident and good about themselves.

A. Visualization

Seat everyone in a circle and ask them to close their eyes and sit with a straight back, hands placed on their knees and feet in the parallel position. Proceed by instructing participants to follow your voice and imagine in their mind's eye the words you are saying. The following visualization is for grounding and centering which is important to do after a high energy activity.

"Picture a golden light shining in the center of the earth. The light travels towards your feet and enters through the soles of your shoes. You can feel and see the light as it connects you to the center of the earth. The golden light travels up your ankles and into your calves, into your knees and up through your legs. The golden light continues to travel into your lower back, up through your abdomen and you can still feel this light all the way down to your feet and still down further to the center of the earth. As the golden light travels up through your body and into your upper back, you are relaxed and feel light weight. Now the light goes into your chest and up through your shoulders, down your arms and out through your finger tips. The golden light has now reached the top of your head and the light is felt through your entire body as you are still connected to the center of the earth. You are full of energy and now wide awake!"

Teaching Tips

1. Use as and exercise to develop listen skills.
2. Tape your voice and use in class to balance energy and regain focus.
3. Simplify visualization by working on the command "Relax" and relating it to each body part starting with the feet and working up to the head and back down to the feet. For example, "Relax the muscles in the face and scalp. Relax the neck and shoulders, etc." Continue down towards the feet.

B. Affirmation

Goal: To relax deeply through breathing.

Meditation is quieting the mind by giving it something to focus on like the breath. Focus on the breath by closing your eyes and observing yourself inhale and exhale with your inner eye. As you watch the breath come in and out, repeat the affirmation I am, or any other phrase or word that makes you feel good for example, God, peace or serenity. Repeat this mantra on the in breath and again on the out breath. Use deep (diaphragmatic) breathing for greater relaxation and release of tension. Do this exercise in class for a few minutes to relax and re-energize, yet meditation is ideally done for 15 - 30 minutes a day!

Student Feedback on ACTING WORKSHOP

The following quotes were taken from a group of Office Skills and PREVOC students from AACA after we had an Acting Workshop.

"In our Chinese culture, people are usually reserved. We seldom have a chance to express freely. It is a good chance for us to feel free to act confidently infront of a group of people." **CHRISTINE - Office Skills**

"It is a really good chance for me to understand American culture. It helps me build my self-confidence up. This is a very special experience that I have never had." **SHIRLEY MEI - PREVOC**

"Acting Workshop let me know how to show my self-confidence to other one. It gives me a lot of fun. I will never forget this special experience in my life." **SHIRLEY WANG - PREVOC**

"I learned how to sit, stand, relax and look confident. All I learned from this class will be much helpful to me with a job interview in the soon future." **GARY - Office Skills**

"Then asked us sit straight, close your eyes and breathe deeply..." **SARAH - Office Skills**

"I learned how to relax myself by using the breath and strength through concentration to a part of my body, how to use body language and even learned how to show the spirit and confidence when we go to a interview." **MAY - Office Skills**

"I usually don't know who I am when I get nervous. My thoughts fly away. That was very good for me when you teach us about how to deal with nervous, concentrate and confidence." **MAI LE - Office Skills**

"Although there are many diferent kinds of body languages from different cultures, if we can know and understand it, it will help us to work with different people. So I need to practice more body language to show that I am strong. I also need to practice my voice using my mouth. I will change my shyness to become a courageous person." **YING - Office Skills**

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Kelly Keough